proof of immorality rests on the accusers they fail. And Mr. Chamberlain does very well in establishing a definite negative—which is always no small achievement.

There is one very curious item, however, in the case of the so-called Arthur Dudley, who turned up in Spain, claiming to be a son of Leicester and the Queen. Mr. Chamberlain seems to think that this was a deliberate subterfuge on Elizabeth's part! She was willing to slander herself in order to fool the Pope and the Spaniards. Says Mr. Chamberlain:

"No greater sacrifice could be asked of any human being than of a good woman deliberately to fill the whole world . . . with stories of her own immorality in order to help her people. Yet Elizabeth, according to the most informed opinion, did this very thing when she sent the so-called Arthur Dudley to Spain."

It is, of course, possible, but there is not lacking other reason to believe Dudley an impostor. Mr. Chamberlain applies the same process of argument in other cases, where the diplomatic excuses are plainer and the Queen's own part less fishy. But his main argument is stronger in showing that the charges generally fall of their own inherent weakness.

The case of Hatton is a little harder to handle, but he succeeds in evolving an innocent explanation of it. It was of him that it has often been said that Elizabeth made him Lord Chancellor because he danced well. To which Mr. Chamberlain retorts that "there have been worse ways of choosing occupants of that once respected office. . . . She could very likely have selected from a room full of dancing lawyers . . . the man who would best have filled that post—she would never have been the Great Queen if she could not have come very near doing it." But, as a matter of fact, Hatton filled many minor posts and was an efficient man for very many years before he was made Lord Chancellor. It is a fair example of the current slurs upon her judgment.

VI.

Mr. Chamberlain brings out strongly that all Elizabeth's favorites and advisers were highly capable men, of whom he holds Leicester the most important. In him he sees the progressive leader, who, perhaps, needed the check of Cecil's intermittent conservatism, but who nevertheless was more responsible for progress than any save the Queen herself. It was a system of balanced party government, so far as that may be under so absolute a monarch; and as to that, Elizabeth herself, though she firmly believed that she was Queen by Divine right, nevertheless was sensitive to popular opinion, and knew that she held her throne for the people and not for herself alone.

Therein lies her surest proof of true greatness. Positive, even stubborn, bent on her own way, she nevertheless always meant that way to be the best one for the nation. Mr. Chamberlain has deprived her of the picturesque though "improper" train of lovers, but he also shows her as, in the truest sense, a genuine lover of her people. His book is a contribution of new values to an understanding of that most important, formative era in the world's history. One may not agree with him at all points, but he makes out a good case, and is entitled to a verdict on the evidence as he gives it.

Mary Stuart's Magic Sway

THE FALL OF MARY STUART. By Frank A. Mumby. Houghton, Mifflin Company.

A PECULIAR interest attaches to the figure of Mary Stuart as one of the most tragic and at the same time one of the most fascinating characters in modern history. "Whatever were Mary's faults and weaknesses," states Mr. Mumby in the preface to his volume, "she still exercises her magic power over the minds of men, just as she did more than three hundred years ago." For she still holds sway by means of a "soft enchantment," the allurement of a delightful femininity and of a rare innate grace; and her failings and the misfortunes of her life only serve to enhance the glamor that surrounds her.

The method pursued by Mr. Mumby is an unusually effective one; he proceeds chiefly by portraying Mary as she appeared to her contemporaries; he reproduces letters written by Mary herself, by Queen Elizabeth, by Catherine de Medici and by a score of other notables of the time; and through this correspondence we are able to trace the course of events in the sixteenth century, to gain an understanding of the motives and emotions of the chief actors in the Scottish-English drama and to follow the plots and the intrigues that led to their ultimate triumph or downfall.

A period of only three years is embraced in Mr. Mumby's narrative, yet few characters either in history or in fiction have lived through three years so fraught with disaster. Indeed, the story of Mary Stuart reads more like a romantic tale than like a chronicle of fact, for her descent from the queenship to an ignominious death, while not unparalleled in history, is yet so extraordinary that even to-day we can but marvel to hear of it. We first see Mary safely established on the throne of Scotland; then we witness the ill advised marriage with Lord Darnley, and observe the quarrels between husband and wife, their growing breach as the husband proves himself more and more unworthy; Darnley's jealousy when the Queen shows favor to David Riccio, and the culmination in Riccio's assassination. Following this, we view the various disagreements and reconciliations between the royal couple, receive hints of a plot against Darnley's life, and observe the justification of those hints in the murder of Darnley. At this point begins the real tragedy of Mary's career—not in that she was rid of a husband who was only an encumbrance to her, but in that the blame for his death began to fix itself upon her more and more forcibly. Suspicion was based upon several facts: That no more than a perfunctory search for the murderers was ever made; that Mary was often seen with the Earl of Bothwell, who was popularly believed to be the guilty party; that illicit relations between them were rumored, and that in the end Bothwell divorced his wife and married the Queen.

Through all these events, as the letters plainly tell us, Mary was losing in prestige among her people and opening the way for the perfidy and the intrigues that were to force her to abdicate and flee in disgrace to England. Even at the present day there is something deeply pathetic in the spectacle of Mary throwing herself upon Elizabeth's mercy, only to find, when too late, that all the promises of the English Queen were empty as air, and all her professions of friendship but the honeyed words with which the spider lures the fly into the web. For having entrapped her dangerous Scottish rival, Elizabeth was clearly not anxious to let her escape; and taking advantage of the famous "Casket Letters," which even to-day are regarded by many as forgeries, she fixed upon Mary the blame for Darnley's death and signed the death warrant of the woman to whom she had written, "I shall be so careful of your life and honour that yourself or any other parent could not have them more at heart."

The correspondence between Elizabeth and Mary Stuart brings out strikingly the characters of the two women. The former stands forth as a wily, unscrupulous, unsentimental, almost masculine, person, with a strong inclination toward the principles of Machiavelli; the latter appears to be essentially feminine, with a highly strung emotional nature that often causes her to be ruled by her heart rather than by her mind, by her more human feelings than by a cold political wisdom. And, because Mary was the more human of the two, she was no match for Elizabeth in the game of rulership; but, for the same reason, Elizabeth has proved no match for her in taking hold of the sympathies and the affections of succeeding generations.

STANTON A. COBLENTZ.

Zane Grey's publishers are shipping to Australia another large consignment of his new novel "To the Last Man" and his "The Mysterious Rider" of last year. This is the third large shipment of Zane Grey's books to Australia within the last two months. Mr. Grey is now in the Catalina Islands.

A History of Architecture

A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD. By Sir Banister Fletcher. Charles Scribner's Sons.

THE art of architecture is perhaps the oldest of all the arts, and it remains to-day the most important of them all. It is a compound art and concerns itself not only with the appearance of the objects which it designs but also with business and engineering projects not in themselves in the slightest degree artistic. As time goes on the architect has come to be more and more consulted about the business side of the buildings which he is to design, and the purely structural problems have grown constantly more complicated. One can hardly imagine Phidias having been consulted by the priests of the Temple of Athene as to the probable increased revenue which could be derived from the worshipers of the Temple because of the increment to their awe which would be added by enlarging the size of the columns of the Temple; to-day the architect is very frequently consulted as to his opinion of the increased rent which can be expected if additional money is spent on the decoration of the exterior of a building. Problems like these are, however, still but secondary, and the real function of the architect is not that of the real estate agent or the contractor but is to so plan his buildings that their use may be healthful, comfortable and agreeable, and to so design the exteriors that they may produce pleasure in the minds of those who behold them. The art of architecture is a laborious art. It is not a thing which has been acquired in one day or in one generation or in one country or in one epoch, but is a gradual growth of knowledge and in education and form which has been gained by one generation and transmitted to the next, mainly through the structures which that generation has erected, but also to some extent through written documents. Of these documents the reviewer knows none of such general excellence as this book of Sir Banister Fletcher's.

It is a general history, and its treatment of each subject is, therefore, necessarily brief, but in a book of some 900 large octavo pages, with 3,500 illustrations, Banister Fletcher has contrived to pack more information, and more useful information, than would seem credible to those who have not seen the book. This is due to the system on which the book was written, together with the author's extraordinary ability to select for illustration those examples of different periods which most clearly characterize each period, and to assemble the illustrations of the different periods in such a way that the logic of the progress of architecture has been very clearly illustrated.

II.

His book is divided into two parts; the first he calls "The Historical Styles" and the second "Non-Historical Styles." In the historical styles he includes those which have directly contributed to our art of to-day, beginning with its origin in the Mediterranean basin, including Egyptian and western Asiatic architecture, and proceeding through the Greek and Roman styles and those European styles which were developed in the countries carved out of the old Roman Empire. These styles, different as they are, still proceeded one from the other by processes of evolution extremely gradual and yet leading to extraordinary divergencies.

The Gothic art is superficially as different from that of Greece as it is from the art of China, and yet Gothic architecture was distinctly an evolution from the Greek, an evolution which took 1,500 years, but which was continuous during all that period; and by a somewhat accelerated process the classic architecture of to-day is derived from Gothic, through the Renaissance period and the period of the Classic Revival.

Previous to the time of the Roman Empire the developments of architecture were regional, and are so treated by the author; during the Roman period the art of the whole known world was consolidated into a single phase, and after the break up of the empire art became again regional, although, as all post-Roman art was based upon and derived from Roman, and as intercourse between different nations was much more common than before the days of the empire, the differences between the various national styles lay in their variations from type, rather than in distinct types. This gradual drawing together of the world's art, its destruction at the disintegration of the empire and its new growth is here made very clear. The whole process is like that which occurs when from ground made fertile by the decay of older vegetation a strong tree arises, to be cut down in the height of its strength; but from its living roots new shoots arise in their turn to become great trees, of the same species, but of a different habit of growth from their parent. Of these shoots the last and the strongest is the architecture of the United States, to which the last section of Part I is devoted.

III.

It is natural that minor errors, both of fact and of conclusion, should creep into any work of such wide scope as this, written by one man. Naturally to us Americans his brief chapter on architecture in the United States is of especial interest, but when he says that "the progress of architecture in a new country untrammeled by tradition . . . must always be of great interest . . . " he repeats an error into which many other writers on American art have fallen. American art has never been and is not to-day untrammeled by tradition. Were we Americans direct descendants from the aboriginal inhabitants of the United States and were our architecture autocthonous we might expect a completely new development. The fact remains, however, that we are a mixed European race, with the traditions (if not with the examples) of the architecture of our ancestors, and these traditions have naturally been followed. Sir Banister Fletcher continues: "Present day developments, which have taken place on somewhat independent lines, have been strangly similar and widely different from those prevailing in countries with older civilizations." I believe that the causes of the divergencies of our architecture from those of the older countries are due rather to the fusion of European ideas than to an original and spontaneous development in the United States. The difference of the material in which we are accustomed to work has unquestionably influenced the art to some extent; notably in the very free use of wood in Colonial times, good taste led to a lightening of proportion and a grace of detail which is distinct from the European art and which has reacted upon our stone architecture. In Colonial times also the poverty of the country required our designers to depend upon the mass and proportion of their buildings and upon the development of moldings rather than upon decorative ornament. Our Colonial architecture was notable for its clean cut and pure design at a period when rococo art was prevalent in Europe, and the very great success attained by certain of our Colonial buildings has been unquestionably a good influence in modern times. The classic art of our public buildings of to-day is very much simpler and more severe than that of similar buildings of England or France, and probably we lead the world in design of this character; but these things are after all comparatively slight divergencies from the modern trend of architectural design, and we are in many ways more intimately connected with both England and France, more familiar with their art, more interested in it than is the Englishman with the art of France, or the Frenchman with the art of England.

Sir Banister Fletcher displays considerable familiarity with the principal American architects of the nineteenth and twentieth centuries and their more important works. A few slight errors, such as a description of the Madison Square Theatre in New York as a skyscraper, when the tower of the Madison Square Garden is obviously intended, are of no importance and merely serve to emphasize the immense quantity of the author's knowledge and its general accuracy.

IV.

As a piece of bookmaking the work is unsurpassed in its line, 900 odd pages and 3,500 illustrations, all compressed into a volume which can almost be carried in the pocket, and this without sacrificing the size of the type or using paper so thin that it is transparent! It is a striking achievement, but one almost demanded by the excellence of the work. The illustrations are no less marvelous than the text and the book; many are half tones from photographs, and, though the reproductions are small, they are in most cases so chosen that they illustrate admirably the point made by them; but the genuine triumph of the book is the author's own drawings, some in perspective and some architectural plans, sections and elevations. These are as valuable to the practicing architect as to the layman, and page after page of these lucid and beautifully drawn visual expositions of the processes by which the art of each period grew, became great and declined are, to the architect at least, the crowning feature of a splendid piece of work. Drawings made to be reproduced at so small a scale cannot show everything, but the exquisite faculty for selection which the author shows everywhere appears at its apogee in these drawings, which tell the reader all he needs to know without confusing him with illegible and unimportant details.

I realize perfectly that this "criticism" has become a panegyric, but one doesn't every day find the best book ever written on as important a subject as architecture, and that Sir Banister Fletcher's book is. He is almost perfectly equipped for the task; his vast knowledge, his beautiful draftsmanship, his patience, his selective faculty, all would be insufficient did he not join to them a catholic appreciation of all arts and a perfect willingness to praise where praise is due. We need no more general histories of architecture; this is unapproachable.

AYMAR EMBURY II.

THE TRAINING OF A SECRETARY. By Arthur L. Church. Philadelphia: J. B. Lippincott Company.

MR. CHURCH differs from most men who write on any given vocation. Most books dealing with vocations are very serious and austere in manner, as if the authors were preaching or lecturing. Mr. Church has the genial, friendly style of an after dinner speaker. The reader gets the impression of a charming and cultured personality behind all that he says. Like most after dinner speakers, he seems to cover a wide field. However, his most discursive material is really direct and to the point. It makes the task of the secretary seem more vital and interesting.

Mr. Church shows the derivation of the word secretary from the noun secretum, a secret. Hence it originally meant a person in whom confidence was placed. Nebuchadnezzar is pointed out as making use of scribes, and their importance in handing down documents is duly noted.

In his chapter on "The Secretary in Literature" Mr. Church mentions Dogberry's demand for a secretary to write him down an ass. He then quotes the secretary of the Pickwick Club, and later speaks of Caddy Jellyby as the first foreign secretary. When he has shown that the career of secretary is more interesting and important than is generally realized Mr. Church takes up the duties of the secretary and explains them carefully. He started with Nebuchadnezzar, but he winds up with the multigraph and the dictaphone.

In his biographical exemplars Mr. Church sticks rather closely to his native State. He gives an account of James Logan, the first Secretary of Pennsylvania. He pays a tribute to John Clark Sims, secretary of the Pennsylvania Railroad Company, and to John Heman Converse, his own predecessor as president of the Baldwin Locomotive Works.

The enduring character of Frances Hodgson Burnett's stories is shown by the fact that practically all her books, including her first novel, "That Lass o' Lowrie's," published in 1877, are still selling. Some of them have reached stupendous figures in sales, notably "Little Lord Fauntleroy," "The Shuttle" and "The Secret Garden." People who read "Little Lord Fauntleroy" as children are now buying it for their grandchildren.

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Lytton Strachey's book of collected essays which Harcourt, Brace & Co. will publish in the early summer will be entitled "Books and Characters." The essays discuss among others Racine, Rousseau, Voltaire, Henri Beyle, Shakespeare and Sir Thomas Browne.